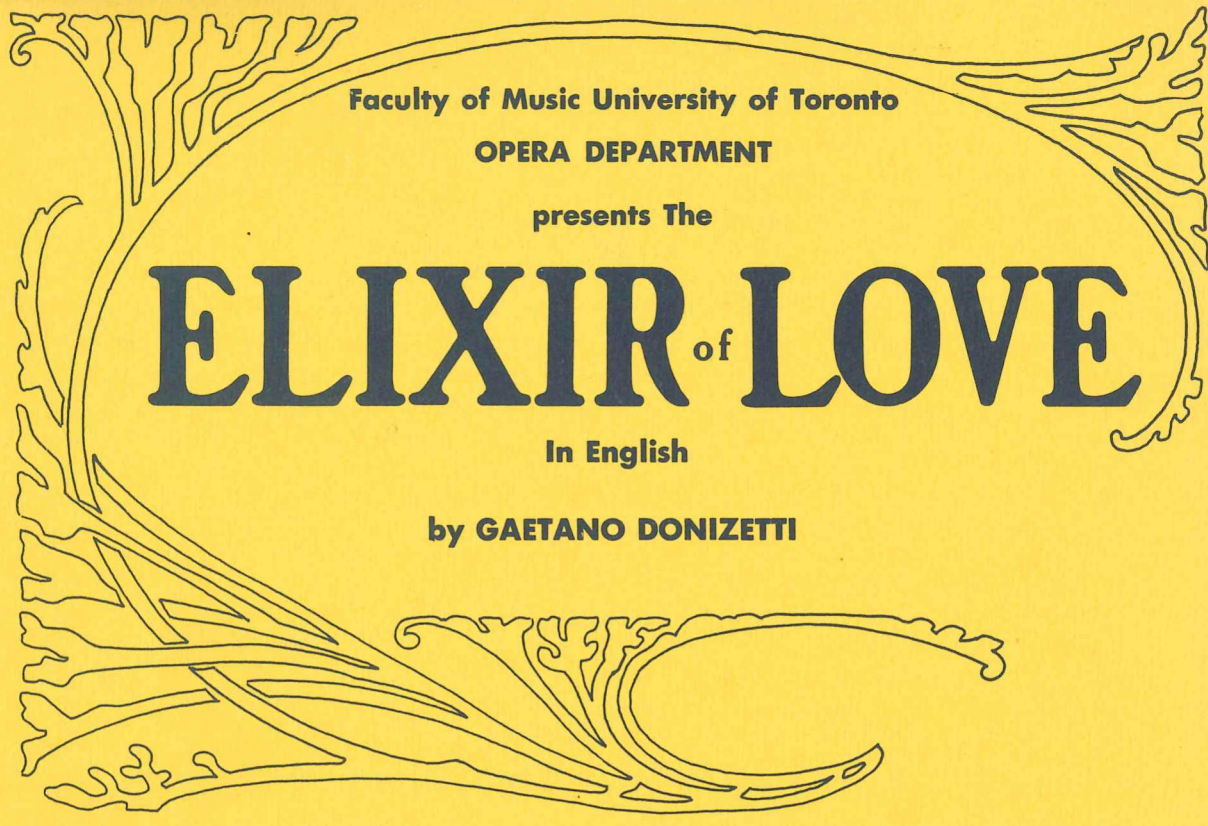


A decorative border of stylized vines and leaves frames the top and sides of the central text area.

Faculty of Music University of Toronto

OPERA DEPARTMENT

presents The

ELIXIR^{of} LOVE

In English

by GAETANO DONIZETTI

MacMILLAN THEATRE

EDWARD JOHNSON BUILDING

JANUARY 22, 24, 25, 27, 1975

8:00 p.m.

THE OPERA DEPARTMENT

presents

ELIXIR^{of} LOVE

*Opera in two acts**

by Gaetano Donizetti

Libretto by Felice Romani

English text by Ruth and Thomas Martin

Conductor

ERNESTO BARBINI

Director

CONSTANCE FISHER

Designer

ELSIE SAWCHUK

Lighting Designer

RON SNIPPE

Choreographer

CHARLOTTE DeNEVE

Assistant Conductor

MICHAEL EVANS

Assistant Director

MICHAEL ALBANO

Scenic Artist

GEORGE SCHLOEGL

CAST in order of appearance

	JANUARY 22, 25	JANUARY 24, 27
NEMORINO, <i>a poor young farmer</i>	John Keane	Stephen Young
ADINA, <i>wealthy, owner of a farm</i>	Nancy Hermiston	Janet Field
BELCORE, <i>a sergeant</i>	Jonas Vaskevicius	Daniel Lichti
DULCAMARA, <i>a quack doctor</i>	Douglas McEachen	James Shafer
GIANNETTA, <i>friend of Adina</i>	Belva Spiel	Sonia Meroniuk

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The lobby display has been prepared through the kind co-operation of the staff and students of the History and Literature Department of the Faculty of Music (Chairman - Prof. M. R. Maniates)

CHORUS

Deborah Bateman
Janet Boyd
Judith Chertkow
Lynda Clark
Candace Cohen
Esther Ewing
Susan Gudgeon
Dianne Huestis
Barbara Ianni
Mary Anne Kosa
Rosemarie Landry

Cheryl Lichter
Diane Loeb
Jean MacPhail
Linda Marcinkus
Deborah Milsom
Naomi Oliphant
Susan Pautz
Margaret-Anne Richards
Margarita Ruiz
Janet Stubbs
Caralyn Tomlin

James Bryant
Mark DuBois
Albert Dunn
Paul Frey
Robert Heard
George Holborn
Blair House
Robert Mang
John Nieboer
Leif Olsen
Mark Pedrotti

STAGE MUSICIANS

Conductor
Dulcamara's Trumpeter

Drummer

January 22, 25
January 24, 27

Bruce McGregor
Timothy Watson
Donald Lowrie
Kevin Little

BAND

Robert Bick, *flute*
Richard Sherwood, *clarinet*
Dan Sutherland, *clarinet*
Andy Brakas, *French horn*

Gary Pattison, *French horn*
Paul Woodford, *trumpet*
Ray Chantler, *trumpet*

Robert Mee, *trombone*
Scott Irvine, *sousaphone*
Richard Skol, *percussion*
Kevin Little, *percussion*

CHILDREN

Boy with Dulcamara
Village Children

Alexandra MacLennan
Matthew Medland
Michael Widner

Lawrence Beckwith
Catherine Willinsky
Sarah Willinsky

SOLDIERS

Scott Barnard
Wayne Barnard

Rob Berry
David Jones

Jeff Therrien
Peter Snelgrove

Minister — Joel Katz

Mother — Jane McDonald

Hotel Housekeeper — Barbara Ianni

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

VIOLIN I

Yoon Chang**
Bernard Dolan
Deborah Kirshner
Ronald Sandrin
Janet Krause
George Willms
Nadine Wunder
Beverly Schroeder
Ermanno Florio
Gwen Dunlop
Janet Sangwine
Peter Stryniak

VIOLIN II

Edward LeCouffe*
Randi Schonning
Rhyll Peel
Yuriko Takano
Sonia Klimasko
Lorenz Hasler
Adele Lappin
Christopher Karp
Joe Lombardo
Gisèle Dalbec

VIOLA

Steven Dann*
Susan Harris
Christopher Redsell
Janet Langley
Artur Jansons
Burt Wathen
Pamela Inkman
Virginia Barron

VIOLONCELLO

Genéviève La Rue*
Martin Shaver
Lyndamae Harris
Christopher Cantlon
Iona Corber
John Payzant
Peter Rapson
Wendy Reid

DOUBLE BASS

Jack Winn*
Brian Robinson
Ray Radkowski
Robert Occhipinti

FLUTE

Dodie Layton*
Anne Keefer (Picc.)

OBOE

Darrell Howard*
Anne Rubner

CLARINET

Stephen Pierre*
Rita Greer

BASSOON

Paul Buttemer*
Stephen Mosher

FRENCH HORN

Bill Jamieson*
Dale Skinner

TRUMPET

Chris Morrison*
Howard Baer

TROMBONE

Wayne Parker*
Cameron Walter
John Langley (Bass)

HARP

Elizabeth Volpé

PERCUSSION

David Kent
Jerry Ronson

PIANO

Michael Evans

**Concert Master

*Principal

Orchestra Manager — Chris Morrison

Librarian — Dale Skinner

A Note on THE ELIXIR OF LOVE

by Carl Morey

In the spring of 1832 the manager of the Teatro della Canobbiana in Milan had a problem. A new opera was scheduled but the composer had reneged at the last moment and no opera was forthcoming. The manager turned to Gaetano Donizetti, who was becoming recognized as a major composer in Italy, and asked if he would refurbish some earlier work to help the theatre out of its difficulty. Donizetti replied:

Who is making fun of me? I am not in the habit of patching up an opera of my own — and never that of other composers. You'll see, rather, that I have enough energy to make you a brand new opera in fourteen days! I give you my word. Now send Felice Romani to me here.

(Weinstock, *Donizetti*, p.83)

Romani came and, in the contemporary manner, cribbed a story from the French dramatist, Eugène Scribe, which the year before had served as the libretto for a successful opera in Paris by Auber. The story concerned a charming young lady whose reading of the story of Tristan and Isolde brought to the attention of her and her small town friends the idea of a magic love potion. The fantasy appears to take on reality with the appearance of a travelling quack doctor who indeed offers for sale an elixir of love. It is a light tale of the self-deception of lovers and would-be lovers and of comic entrepreneurship, something as likely to happen in a southern

Ontario town *circa* 1900, where to-night's production is set, as in a Basque town *circa* 1830. As for Donizetti, he was as good as his word and not only produced the work in his allotted fourteen days but provided one of his best and most enduring scores.

In 1832 Donizetti, at the age of 34, was a composer of importance, but his reputation had only recently been won. While still a student in Bologna he had tried his hand at writing a one-act opera, *Il Pigmaliione*. It was put aside and never performed but a note at the end of the score indicates the rapidity with which Donizetti was always to write: "Begun September 25, finished October 1, 1816, at almost 2 o'clock in the morning . . ." Before his death in 1848 he was to write more than seventy operas. From 1822 his operas began to have local successes wherever they were premiered in Italy, but none of them caught on and travelled the route of the provincial theatres which was required to establish a composer's fame and fortune. In 1830, however, a performance of *Anna Bolena* brought him clamorous success and secured his position for the future. It was at this time that Bellini was also first coming to prominence, a fact which may have had some influence on Donizetti. He, and for most of his career, Rossini, were of the old tradition of the operatic craftsman who constructed operas more or less according to plan as fast as the market could use them. Bellini, on the other hand, wrote few works and laboured over them long and carefully, exhibiting the new Romantic attitude that every work was an individual and special act of creation. Even though Donizetti never modified his frantic rate of productivity, it is tempting to speculate to what extent he was touched by the note of high seriousness that Bellini brought to the composition of Italian opera.

Apart from any possible influence from Bellini, Donizetti had the technique to mark him out as a superior composer of the time. As a boy in his native Bergamo he was a student of Giovanni Simone Mayr, a German who had settled in Italy and identified himself completely with his new country. Mayr was a highly successful composer of Italian opera and he exercised considerable influence on operatic writing as the transmitter of the great symphonic tradition and technique of his German classical heritage. Donizetti's other major teacher was Stanislao Mattei, in Bologna. Mattei was a pedagogue who taught the virtues of strict counterpoint and fugue and who had numbered Rossini among his students a few years earlier. Mattei's influence on Donizetti is less apparent than Mayr's, but undoubtedly the discipline of those studies sharpened his natural melodic inventiveness and enriched his sense of musical texture, thereby enabling him to overcome the triviality which inevitably mars frenetically hasty work. Mayr's influence is more easily discerned in the clearly but deftly coloured orchestration of the score. Donizetti never offended against the Italian tradition that the voice was most important, but in his best scores he nevertheless sees to it that the orchestra does not just play second fiddle to the singers.

One oddly anachronistic detail in *The Elixir of Love* should be mentioned. For the most part Donizetti has done away with the older style of *recitativo secco*, with its patter dialogue and harpsichord accompaniment, in favour of orchestrally accompanied declamatory sections. But there are some places where he does use the old-fashioned recitative style, albeit accompanied by the new-fashioned piano.

The Elixir of Love was one of Donizetti's first major successes and the first to have continuing popularity. Within a few years of its premiere it was played throughout Italy, and within Donizetti's lifetime it was heard over half the globe, from St. Petersburg and Athens to Philadelphia, Havana and Rio de Janeiro. The American premiere took place in New York at the Park Theatre, 18 June 1838, in English. Excerpts were given in Toronto, 23 June 1849 and the opera was first staged here 15 June 1859, at the Lyceum Theatre.

OPERA DEPARTMENT

Chairman, Ezra Schabas

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Head Coach-Conductor
Vocal Coaches

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James Craig
George Brough
Michael Evans
Richard Fisher

José Hernandez
Tibor Polgar

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Herman Geiger-Torel
Constance Fisher

John Leberg
Peter Wylde

Michael Albano*

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Resident Designer
Stage Manager
Wardrobe Supervisor and Cutter
Make-up and Hairdressing
Property Master
Assistant Technical Director
Assistant Stage Manager/Wardrobe Assistant
Wardrobe Assistant
Carpenter
Electrical Engineer

William Pyke
Elsie Sawchuk
Ron Francis**
Patricia Bentley
Carol Forte
Neal Needham
James McManamy
Barbara Bailey
Elizabeth Kellogg
Peter Noy
Mike Twose

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Secretary/Administrator
Production Secretary
Librarian

Kirsten Huehn
Elizabeth Kellogg
Robert Robinson

*Directorial Trainee sponsored by Theatre Ontario/Arts Council

**By permission of Actors' Equity Association

CREDITS

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The Toronto Musicians' Association
Byron Williams
John Woods

NEXT EVENT: Thursday Evening Series — Chhau — The Masked Dance of Bengal
First North American Tour, January 30, 1975, MacMillan Theatre, 8:30 p.m.

NEXT OPERA: Mozart's "Così fan Tutte", April 4, 5, 11, 12, MacMillan Theatre, 8:00 p.m.